

JESSOPS

Practical Photography Readers' Choice

RETAILER OF THE YEAR 1997

The UK's No.1 PHOTOGRAPHIC Specialist

THE LARGEST RANGE IN EUROPE

MAIL ORDER SERVICE

FILM PROCESSING

DIGITAL IMAGING

USED EQUIPMENT

REPAIRS

EASY PAYMENT OPTIONS

PHOTOGRAPHIC COURSES

SATISFACTION

Jessops give you a great deal



ALL MAJOR BRANDS INCLUDING:

AGFA

Canon

FUJI

ILFORD

JVC

Kodak PRODUCTS

MINOLTA

Nikon

OLYMPUS

Panasonic

PENTAX

SONY

YASHICA

PLUS MANY MORE...

OVER 60 YEARS OF EXPERIENCE

Mail Order 0116 232 0432

Mon - Sat 8.30am - 5.30pm



Jessops

Jessop House, Scudamore Rd, Leicester LE3 1TZ

Fax: 0116 231 1014 Email: sales@jessops.co.uk

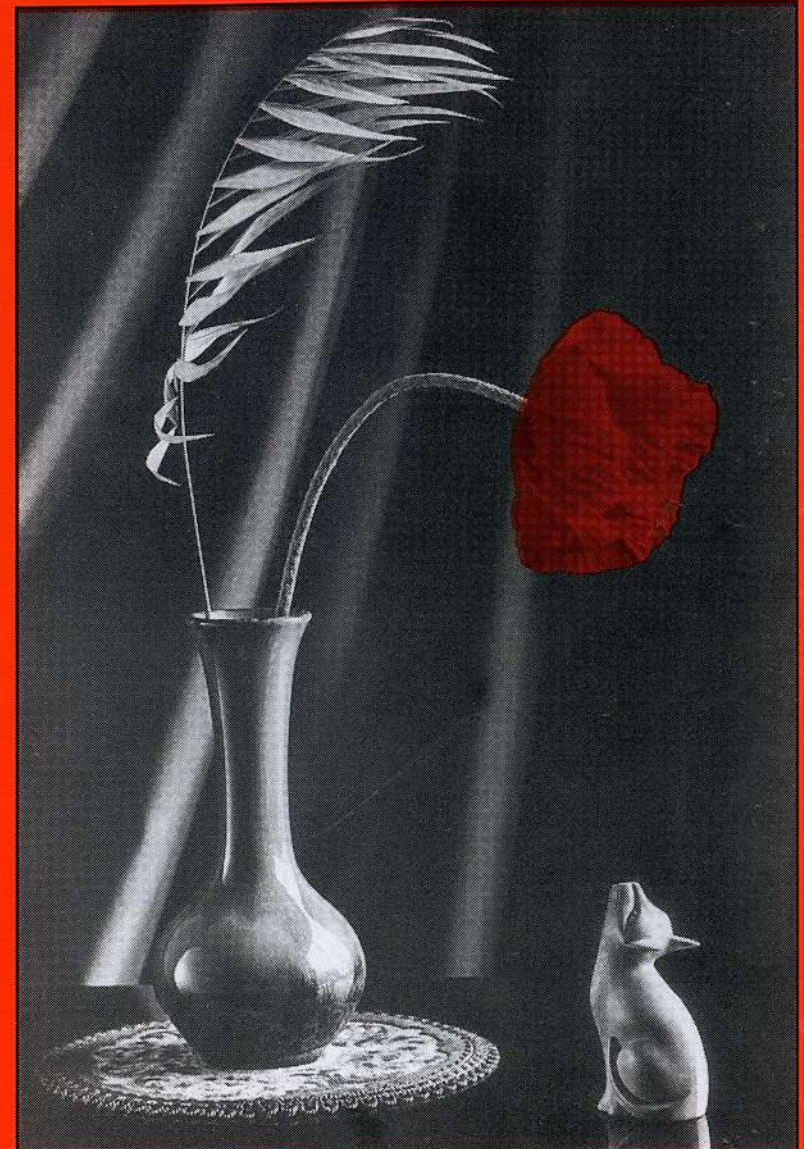
Errors and Omissions excepted. Goods subject to availability

81 BRANCHES NATIONWIDE

Call 0116 232 0432 for your nearest branch or see your local Yellow Pages

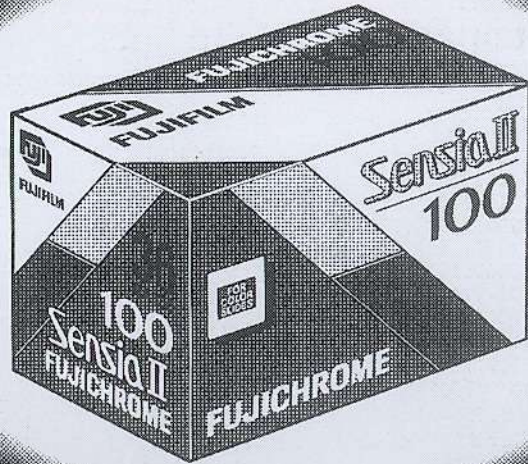
The Official Magazine of THE UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN

The Little Man



AUTUMN 1998

Finer Grain



Sharper Vision

Britains favourite slide film
just got better!

Announcing Sensia II setting new quality & standards in slide film

 **FUJIFILM**
Sensia II

AVAILABLE IN PROCESS AND NON-PROCESS PAID IN 100, 200 AND 400 ISO, 24 AND 36 EXPOSURE.
FOR FURTHER DETAILS PLEASE CONTACT FUJIFILM ON 0171 586 5900 OR 0171 722 6450.

THE LITTLE MAN

AUTUMN EDITION 1998

NUMBER 112

Contents

- 2 President's Viewpoint
- 3 Photo Action 98
- 4 ID11 is Dead, Long Live ID11 - John King ARPS
- 6 AGM Report by Observer
- 8 Exhibition Review by Stanley Berg ARPS, APAGB
- 11 Results
- 14 Meet the Winners
- 20 Onlooker
- 22 Page from a Circle Notebook
- 24 Computers Don't Kill Rabbits by E.R. Meek
- 25 College Experience by Skateboarder
- 26 Letters
- 28 Round in Circles
- 33 New Members
- 34 Meritorious & Long Service Awards
- 35 Circle Secretaries
- 36 Council Members

Editor Len Holman
14 Littlecoates Road
Grimsby
N.E. Lincolnshire
DN34 4LY.
Tel: 01472-353453

Advertising Assistant
Jean Holman

The Editor welcomes all contributions, letters & photographs. Anyone wishing the return of photographs etc should enclose a stamped addressed envelope

All copy for possible inclusion in the next Spring edition must reach the Editor by March 31st 1999.

Permission to reproduce any of the contents must be obtained from the Editor.

We wish to thank all those companies who have advertised with us, without their support we would have no magazine.

Cover Picture

'Poppy' by Ken Payne - Circles 22 & 23
Winner of the Leighton Herdson (Print) Trophy

PRESIDENT'S VIEWPOINT

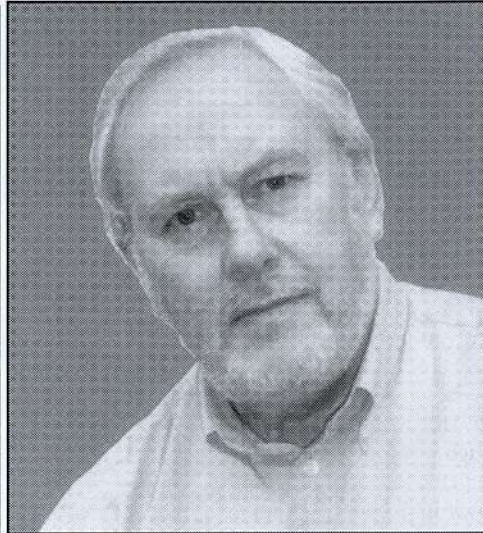
The first year of office has certainly been a busy one and time has simply flown by, but in saying that much has been achieved. As promised in my last notes I have relied heavily on my fellow members on Council, we have worked well together in the past year to streamline UPP for the coming millennium. The club records are now up to date, as much as they can be with the ever-changing membership, quite a lot of the stationary has been redesigned to make it more modern, and even our Little Man logo has been tidied up! We recently had a (free) stand at the Photo Action 98 exhibition at the NEC Birmingham which proved to be quite a success, see report on opposite page.

This year saw another successful AGM, with roughly the same number of members attending as last year, and I was greatly heartened by the number of people who came to me after the AGM to say how much they had enjoyed it. The exhibition was again very professional, and the work it contained even surpassed last year. My thanks go to every member of Council for all the work they put in to make the event so successful.

The following is a copy of the statement I made at the AGM regarding the thorny subject of Digital Imaging:

Contrary to what many of the complaints are about, one could not honestly claim that DI was pushing out (what is now commonly termed as) 'conventional' work. In most circles it has been discussed by the members and an agreement reached in an amicable and democratic way! I hope therefore that everyone will give further and reasoned consideration to this most contentious matter. Having said that I can fully understand the fears of allowing new technology to swamp the conventional. However, I can assure everyone that Council will keep the matter constantly under review and will take appropriate measures should it be found necessary.

There are, and always will be places for those who wish to confine themselves solely to



conventional work. There are many varied circles within UPP which cater for all tastes within photography. If anyone doesn't wish to remain in a circle that has decided to accept DI, they can easily transfer to a circle that doesn't – it's really as simple as that! Whatever your preferences are why not shop around, there are plenty of options to choose from. But I would like to think that as seasoned photographers, we are prepared to view and consider work of a different nature to our own.

Needless to say, no organisation can be all things to all people where recreational activities are concerned. I'm sure that everyone will agree that we should all try to make ourselves aware of changing techniques even if we have no desire to practice them ourselves. As a Photographic Society we cannot refuse to consider entries because we don't understand them, or even like the technique used.

When you think about it, it would be quite silly for portrait workers to look only at portraits, or landscape workers likewise. We should, in my opinion constantly try to broaden our horizons. We must all exercise tolerance and understanding towards one another, and above all loyalty to UPP.

Len Holman

Photo Action 98

Both for the organisers and the clubs that supported the free stands in the club village at the NEC, the exhibition was a huge success. People were able to see not only how we use the equipment and materials that we spend our money on, but also the very high standard of work produced by the countrywide photographic clubs and societies.

The Linwood Club from Scotland must take first prize for their 'exhibitionism'. The six men attending were all dressed in kilts and club shirts, their ladies in tartan skirts and shirts. They served constant free tots of whiskey, soft drinks and bottled water with small packets of biscuits to the visitors. Needless to say, they had a steady stream of customers.

The UPP stand came a very close second though, outdoing all the other clubs, including the RPS and PAGB stands. The interest shown in our postal portfolio club was really amazing. Our picture gallery was quite impressive and attracted a lot of attention, a few UPP members came up and introduced themselves to us. Being the first year we were not quite certain of how far to commit ourselves cost-wise, so we did not have the facilities to project transparencies. We must look at the success or otherwise of this year and make a decision on how far we go next year. After the experience of last weekend I personally think

that we should go for it and apply for a double stand, with facilities for projecting transparencies.

Of course none of this can be achieved without the assistance of volunteer helpers, this year I have to thank Paul and Christine Damen who accompanied my wife and I for the full 3 days, handing out leaflets, chatting to visitors and explaining all about UPP. They also supplied the table, stools, flowers and leaflet stands that helped to make our stand so professional. Thank you also to my wife Jean, Ariaan Winter, Brian Davis and Geoff Taylor. As well as handing out the leaflets to members of the public as they passed the stand, we gave them to all the club stands for their notice boards and anyone else interested, I can assure everyone that UPP was well and truly advertised. I personally found the whole experience quite tiring but most enjoyable, a member of the public summed it all up nicely, when passing was heard to say "if this is the standard of work that amateurs turn out, why do we need professionals"?

A very special thanks to Ray Hadlow of Circle 10, who designed the leaflets and the large UPP poster, as well as getting them printed very cheaply. Ray is a very busy man but still found time to perform this very important job for us.

Len Holman



William Cheung visits our stand and meets the President!

ID11 IS DEAD – LONG LIVE ID11!

By John King ARPS - Circle 2/25

An adaptation of the title by Brian Davis in the Spring Little Man. If the former was true, it follows that so is Rodinal, RA4, Multi-grade, FP4, Bromoils, ad infinitum. I don't think so!

Digital equipment is available to produce results with the equivalent quality of conventional prints – at a price. I have seen the sum of £24,000 quoted for a Hasselblad Digital camera. Just think, you could buy 10 Hasselblad 203's complete with lenses for that price, and have change left over to buy a few rolls of film. On the other hand a conventional print can be scanned into the memory of a PC and printed via an inkjet printer to A4 size for the price of a good quality colour enlarger. I'll be generous and say that good quality can be achieved with the more expensive equivalent dye sublimation printer.

Having seen quite a few prints produced by dye sublimation or inkjet I can honestly say 'hand on heart', I have yet to see a print by these systems come up to the quality of a good 'old technology' print. There are I think several reasons for this. There is seemingly always a texture to the print that resembles coarse grain, but in a symmetrical pattern similar to newsprint. There are sometimes garish colours where the greens are too bright or the red too pink, and the blues that tend towards purple. I know that colour printing can produce odd colour casts but not usually in three separate directions at once. It also appears that the type of paper that it is printed on affects the result. My wife has summed up the results as 'soulless!' Also I think that the dye's used in inkjet printers have a problem with fading after a short time, I have seen an example of two identical prints, one from an inkjet printer, and the other from conventional RA4 process. In a period of 6 months the inkjet print had faded so badly that well saturated colours had faded to almost pastel shades. Fuji claim a life of 70 years before their colour dyes in RA4 are likely to fade.

Until photography started in the 19th century

the only way of recording what was going on around you, was either by drawing or painting. With the advent of photography, i.e. meaning literally 'drawing with light'. I'm sure that the artists of the day saw these new upstarts as a threat to their skills and livelihood, and must have endured a degree of suspicion or even hostility.

It has taken 150 years or so for photography to get to the sophisticated medium that we know now. Art (painting) has co-existed alongside photography all this while, and indeed painting is the preferred medium by some when commissioning a portrait. Somehow I think a Cibachrome colour print of the Queen would not fit in with the Royal Collection.

Producing a good print by my own hands has, and I think always will, provide an intense satisfaction. It is something that I have made with my own hands, with my skill and my judgement. It is an individual, a one off, something that **no one else can replicate**, a technological fingerprint I suppose. A bit like a wood turner producing fine objects out of raw materials, using a lathe, chisels and his skill, no two items are identical. With digital information stored on a floppy disc anyone can produce identical results time and time again.

Ok it can be said that the equipment that I, or indeed the wood turner uses has been designed by someone else and that we are only using their technology, but what I produce is by my skill. Can the same be said of a person using a program package to change the image on a computer screen, after all you did not write the program! I stand unrepentant as a Luddite (!) one who wishes to ignore the modern way of doing things, but there is no way that I could maintain my interest in photography, that has so far lasted 34 years. I do not deny that computer imaging has its uses in the professional field where it is easier and more cost effective to produce an image and alter it to suit via the screen.

continued on page 16

The graphic features the Paterson logo (a stylized flower) and the brand name 'PATERSON' in a bold, sans-serif font. Below this, 'Acupan' is written in a very large, white, serif font against a dark background. Underneath 'Acupan', '200 & 800' is written in a large, white, sans-serif font. In the top right corner, there is a diagonal banner that reads 'ACUGRADE PAPER NOW AVAILABLE' in white text on a dark background. The number '36+2' is also visible in the top right corner.

High definition, advanced technology black & white films for the discerning photographer.

Acupan 200 is a high definition, B&W panchromatic film manufactured to our specifications using the very latest in high-tech emulsions. When coupled with Paterson **FX39** fine grain developer, it will return the highest quality negatives with enhanced shadow detail, making it ideal for portrait or pictorial photography.

Acupan 800 is great for use in unfavourable lighting conditions or for special effect photography as it can be exposed at EI's up to 3200 or higher. In these conditions Paterson **Varispeed** developer, which is specially formulated to avoid the excessive contrast build-up will provide the best possible negatives.

Other developers in the Paterson range will produce slightly different characteristics, for instance **Aculux 2** will give the finest possible grain on both **Acupan 200** and **800** Films. For full details, please ask for our latest brochure.

If it doesn't say **Acupan - ON** the box,
It isn't **Acupan IN** the box

Paterson Stafford Park 1, Telford TF3 3BT
Group International Tel: 01952 423 300. Fax: 01952 423 342

AN IMPRESS GROUP COMPANY

AGM REPORT

By Observer

A jovial crowd, reflecting the good spirit of photography. That was the psychiatric analysis of UPP as another excellent attendance confirmed the continuing success of Hillscourt as the AGM venue. The exhibition prints and slides were well up to standard and the AGM itself passed peacefully. The dinner and accommodation are becoming ever more popular and the two outstanding lecturers were highlights of the day.

'Chasing the light' -Irene Froy FRPS APAGB
Irene's lectures are widely known but this was a world premier, a new talk and new slides to show her approach to the problem of finding that elusive ingredient - the right lighting. The two main elements in her chase are time and planning. Time usually means holidays, when there's plenty of it, and planning starts with the venue - where to go to get good pictures. Irene has found her ideal area in the French Pyrenees and now makes frequent visits at different times of the year. Within the area choose the accommodation carefully to be close to where the photographic action will be. Choose the time of year when weather conditions are likely to produce good lighting - a combination of sun and showers is best and in that part of the world that means autumn or late spring. Having made the time and done the planning the chase begins. A home-made soft filter adds to the atmosphere of clear April mornings, heat hazes or autumn mists, and from her slides it was easy to see why Irene is attracted back to the same area - the autumn colours, the vineyard patterns, the trees, especially poplars which are her favourite, and willows, the snow-capped mountains, the mists and, of course, the lighting. For equipment the medium zoom is her most used lens but the most important item is the tripod. This was a morning to delight in top quality landscape slides and to be excited by the patterns, the lines, the textures and the colours, but above all - the light.

Eddy Sethna FRPS EFIAP

A retired consultant psychiatrist, former Vice President of the RPS, until recently an official Ilford Cibachrome lecturer, and still a noted judge, lecturer and member of Solihull CC - this is Eddy Sethna and these were his prints. His most recent photographic excursions have been into the digital world and so DI prints made up the start of his talk. From subtle tidying up to more ambitious manipulations and combinations it was clear that this is the way forward for him. For those who haven't ventured into DI he refuted the idea that it is easy. It is not simple to learn but as you advance you can be as creative as you want. However, it's also as addictive as a slot machine. Some may question his claim that the results are sharper than conventional Cibachrome but the quality was certainly good in both colour and black and white.

The pace picked up for the "proper prints" - of sand dunes in the Sahara and Colorado, desert flowers, characters from all over the world, landscapes and children. Attention to detail is important in picture making, but photography is really about expression - communicating feelings and never mind how a picture is produced, it's the result that matters. Pictures don't just happen, though, they are made - if you can express yourself you can do it with chemicals or pixels, if you can't you won't achieve it by just switching on the computer. By the end the moving arm that was Beryl Sethna was breathless and we all agreed with Len Holman that no further words were needed - the images were inspiring, the explanations interesting and the enthusiasm for photography was very evident.

The date for next year's AGM
is the
18th September 1999.
Hillscourt Conference Centre
Birmingham



Neil Humphreys receives the 'Leighton Herdson' & the 'Glen Vase' Trophies & Plaques from the President



Colin Westgate FRPS, MFIAP, APAGB receives the 'Best Small Print Plaque' from the President

EXHIBITION REVIEW

By Stanley Berg ARPS, APAGB

At the risk of being repetitious, I must once again congratulate John Butler and his team of helpers for the excellent presentation of the exhibition. John's painstaking attention to detail, despite an unexpected change of screens did full justice to the ever-improving standard of prints. The presentation of his 'Long Service on Council' Certificate during the AGM was rightly greeted with enthusiastic applause.

The 'Gold Star Circle' (Prints) was, for the second time in three years **Circle 10**. It says much for the consistency of high standard in this circle and is yet another feather in the caps of our President Len Holman, and John Butler the present Circle Sec. The panel of monochrome prints of very varied subject matter showed an attractive range of techniques well suited to the chosen subject.

The Circle Certificate (henceforth CC) went to a theatrical portrait 'David Hantil as Fagin' by Bill Johnson. The three Highly Commended (HC) were awarded to Baron Woods for his beautiful snow-capped mountain scene 'Monte Rosa', Nick Bodle for his IR interpretation of 'Believer Tor', and to Len Holman for a lovely architectural interior titled 'St Cuthberts Chapel - Ushaw College' which revealed the immaculate detail of this building. Congratulations Circle 10.

C2/25 This mono panel showed a nice selection of subjects that included good quality, low-key outdoor scenes. The CC went to a fine portrait titled 'Bill' by Maurice Booth.

C3 Another mono panel with a good selection of landscape and architectural subjects well suited to monochrome. Andrew Rotheray won the CC with his print 'Wet Sand'. A simple composition of just two figures on a beach, but the quality made compelling viewing.

C4 It is a pity that this circle managed to circulate only 8 boxes in the year despite the low membership. There were two very striking mountain scenes but with several prints untitled it made identifying somewhat diffi-

cult. Even so they were all of quality colour. Leonard Morgan won the CC with his 'Badlands - National Park Dakota'.

C6 John Miller took the CC with his 'Electric Fence', which had bags of impact. I was also greatly impressed with Colin Snelson's beautifully backlit woodland scene of a man and his dog, but then I am a dog lover!

C7 Aubrey Greenslade gained the CC with 'Chatlines'. Whilst there were several other prints of both architecture and landscape, mostly beautifully presented, it was the superb lighting and composition of 'Chatlines' that made it outstanding.

C8 This large print circle contained some excellent quality mono prints. Alan Dye's oddly titled 'Gate +' was a beautifully backlit cobbled street scene. Don Maslen won the CC with his imaginative 'Impression', a fine abstract.

C9 Once again we see the fine quality and detail that stems from the smaller mono print. The delightfully spontaneous movements and expressions of Frank Phillips's 'Three Little Maids' was well worthy of the CC that it gained. No HC's were awarded but I felt that there were several very interesting shots, especially 'Stonehenge' by the same author.

C11 How can such an enthusiastic circle only manage to get only 9 boxes circulated in the year? It brings to light the dangers of too many members, try to keep those boxes moving lads and lasses! With both colour and mono prints of excellent quality Arnold Hubbard did well to get the CC for his moody low-key landscape 'Brief Break'. This print also won the Roland Jonas Landscape Trophy. Congratulations Arnold. Against this fine competition Liz Scott was awarded a HC for her print 'Washday Dungeness', keen observation and technique. Mick Willis also awarded a HC for his sensitive IR 'Normandy Barn', another example of matching subject to technique, and vice versa.

EXHIBITION REVIEW

C12 Some well detailed church interiors made for pleasant viewing and a fine piece of sculpture by Geoff Corney, the use of subtle colour was most effective. The CC went to Alan Robson for an exciting action shot of a swimmer, taken at almost water level and aptly titled 'Freestyle'. 'Downhill Slithers' by the same author illustrated Alan's skill in this difficult subject.

C14 A delightful mix of mono and colour in this large print circle. Mainly static subject matter. Patricia Floyd took the CC with 'Reed Reflections'. As the title implies, a lakeside low-key shot, beautifully lit so that the reeds have a three dimensional effect from the subdued background. I also enjoyed the simplicity of the woodland scene 'Woodland Light' by Rob Lloyd, pictorial photography at its very best!

C17 A nice variety of subjects all of which were of good quality. The CC winner Ian Gostelow's low-key shorescape 'Sunset at Abercreiddy'. Certainly a lovely scene, but I was a bit bothered by the out-of-focus foreground, and the degraded area on the horizon, which gave the impression of some judicious manipulation.

C18 This large mono print panel was full of quality! Terry Insull gained the CC with 'The Last Cast', a seemingly wide-angle shoreline scene with just the single minute figure breaking the horizon, and giving the much needed centre of interest. The same author showed similar technique with the silhouette of horse and rider on a wet beach to great effect. 'Hill Village' by Lawrence Sheard was a lovely landscape nicely lit and the excellent technique revealing fine detail throughout.

C19 12 Beautiful colour prints from Buttermere Pines to portraits, two of which were of the same bearded gentleman. 'Tom' by Ted Atkinson gained the CC, Tom somehow reminded me of Alan Homes, but not as handsome of course! These bearded blokes all look alike - don't they! I personally liked the superb lighting of 'On Derwentwater' by Philip

Antrobus, I could look at that print forever.

C20 My own print circle, and looking at the panel I can quite understand why there wasn't anything of mine in it. Peter Crook provided almost half of the panel, gained the CC, and a HC for his outstanding NH colour prints. 'Roller' was just one example of the exotic colours that nature provides. Tony Redford of Egypt fame (private joke) showed his technical skill and 'Seeing Eye' with a stunning colour print of mundane subject-matter but with the combination of simple composition and pictorialism at its best, the result was great. Tony Potter, the circle's hard working secretary, had two examples of his visit to China. Tony manages to avoid the aspect of poverty and hardship under which this nation exists and has shown us some excellent quality and very attractive environmental portraits, without any apparent embarrassment to his subjects.

C21 Of good quality throughout, the small prints were nicely presented. A strong portrait titled 'Old Man of Bactaphur' gained the CC for Ray Grace who had coped well with the strong direct sunlight, but I would have liked to see more of the eyes, although always a problem with outdoor portraits. The few landscapes were good examples of the benefit of including the human element.

C22 With his very first print entered in a UPP folio Ken Payne didn't just win the CC, he also won the Leighton Herdson (Print) Trophy. How's that for a record! 'Poppy' an imaginative mono print with just the flower suitably coloured. The same author gained an HC for another imaginative partially coloured mono print of virtually just an 'Eye', with only the iris coloured - blue/green. The radiation lines traversing the whole print resulted in a 3D effect. I was very impressed with John Grainger's 'Leo'. The magnificent head of the lion, beautifully photographed was a delight to see.

C26 From pussy cat to poppies, from portraits to Pisa, a lovely set of 12 colour prints

with John Berry gaining the CC with a super NH shot 'Popular Hawk Moth'. Although the colour range was minimal (but natural,) the fine detail was a revelation to us poor mortals who would never otherwise have the opportunity of seeing nature's incredible beauty. I also enjoyed the beauty of John Berry's 'Claire No 2' as she gazed down at me!

C29 There was a high proportion of low-key pictures. Evenso, Colin Westgate won the CC and 'Best Small Print Trophy' with his 'In the waves of Rock'. I especially liked Brian Hirschfield's waterscape and Jim Walkers's 'Sea Serpent', an imaginative picture of a promenade seat!

CA/A The disposition of the widely dispersed halves of this circle ensure the widely varied subject-matter that was presented this year. The CC went to John Round for his brilliantly detailed street vendor scene titled 'Pictures Galore'. One could spend a long time viewing each and every picture on display within the print. I also enjoyed Bert Elliott's 'The Passing of Time'; a fine outdoor portrait depicting an elderly bearded gent whom we can imagine is contemplating his years, amongst the vast scenic background which had been nicely controlled in printing. A picture with an emotional appeal.

DI.1 Regrettably due to some problems earlier in the year, only eight prints on show, but every one worth viewing carefully. Now that the lovely Liz Boud is in charge I've no doubt that we will see a full compliment of prints next year. Only two of the prints were 'obviously' manipulated showing that this comparatively new technique is being harnessed to the needs of true photographers plus enabling them to produce 'improved' photographs, rather than merely aiming for something different, otherwise known as 'creative'. This doesn't preclude creative work, which should always be judged on its 'image' not the technique. Alan Crosskill gained the CC with a subject seen previously at an AGM in its original form but now seen in its improved

form, with an improved emotive background, titled 'Lt Col. N.H. Cohen'; it is a very strong portrait of a bemedalled and proud soldier. There were two HC's; the lovely snow covered landscape titled 'Highland Stags' by Tom Ashcroft, and also his 'Winter, Loch Ossian'. The very striking print of 'Tulips on Canvas' by Ron Boud made no attempt to pretend that it was a photograph. The pastel-like effect, combined with the use of stippled paper gave it the resemblance of a true piece of art. That is not intended to be a criticism, just an observation. I would be more than happy to have it on my wall!

DI.2 A full compliment of 12 pictures showing various effects of this technique some more obviously manipulated than others, and all in colour. A fine portrait 'At the Wailing Wall' by John Long won the CC and it gave no indication of being anything other than a straight print. When the technique doesn't intrude on the image it is in my opinion, successful! There were no HC's but I felt that Bob Pearson's 'The Hovercraft Arrives' was worthy of note.

Note: Although not part of the competition entries, the framed picture of the combined Circles 10 & 11 rally in Cromer on May 3rd, taken by Paul Damen, was great! The outstanding definition made everyone identifiable and proved the exceptional camaraderie that UPP engenders. A good record of an obviously happy occasion!

Viewpoint: A matter that may be worth consideration by all print workers; is it time to introduce purely Natural History (print) circles? The sheer beauty of this varied subject often gives it a head start amongst other mundane subjects, especially when photographed expertly in natural surroundings. It also needs specialist knowledge and techniques not usually understood by the average pictorialist! Would it therefor not be more beneficial to the specialist and fairer to the general photographers to separate the two as in transparencies? Voluntarily of course!

ANNUAL COMPETITION 1998

JUDGES: John Wigmore FRPS, DPAGB, APAGB
Peter Upton FRPS, FIPF, MPAGB, EFIAP, BPE4*

AWARDS

Leighton Herdson Print Trophy & Plaque:

Ken Payne 'Poppy' Circle 22

Leighton Herdson Slide Trophy & Plaque:

Neil Humphries 'Clairvoyant' Circle 32

Roland Jonas (Landscape) Trophy & Plaque:

Arnold Hubbard FRPS, EFIAP, APAGB 'Brief Break' Circle 11

Glenn Vase (Natural History) & Plaque:

Neil Humphries 'Emperor Moth' Circle 32

Plaque for Best Small Print:

Colin Westgate FRPS, MFIAP, APAGB 'In the Waves of Rock' Circle 29

Gold Star Circle (Prints) Circle 10

Gold Star Circle (Slides) Circle 32

CERTIFICATES and COMMENDATIONS

Small Print Circles:

Circle 7	Aubrey Greenslade	'Chatlines'	CERT
Circle 9	Frank Phillips ARPS	'Three Little Maids'	CERT
Circle 17	Ian Gostelow	'Sunset at Aberiedy'	CERT
Circle 21	Ray Grace LRPS	'Old Man of Baktaphur'	CERT
Circle 29	Colin Westgate FRPS, MFIAP, APAGB	'In the Waves of Rock'	CERT

Large Print Circles:

C2/25	Maurice Booth ARPS	'Bill'	CERT
C3	Andrew Rotheray	'Wet Sand'	CERT
C4	Leonard Morgan ARPS	'Badlands N.P. South Dakota'	CERT
C6	John Miller	'Electric Fence'	CERT
C7	Aubrey Greenslade	'Chatlines'	CERT
C8	Don Maslen DPAGB, BPE1*	'Impression'	CERT
C10	Bill Johnson ARPS, DPAGB,	'David Hantil as Fagin'	CERT
	Nick Bodle	'Believer Tor'	HC
	Len Holman	St Cuthbert's Chapel, Ushaw College	HC
	Baron Woods FRPS	'Monta Rosa'	HC
C11	Arnold Hubbard FRPS, EFIAP, APAGB.	'Brief Break'	CERT
	Mick Willis	'Normandy Barn'	HC
	Patricia Jones ARPS	'Flower Study No 1'	HC
	Liz Scott ARPS	'Washday Dungeness'	HC
C12	Alan Robson ARPS	'Freestyle'	CERT
C14	Patricia Floyd	'Reed Reflections'	CERT
C18	Terry Insull	'The Last Cast'	CERT
C19	Ted Atkinson ARPS, DPAGB	'Tom'	CERT
C20	Peter Crook LRPS	'Roller'	CERT
	Peter Crook LRPS	'Dune'	HC
C22	Ken Payne	'Poppy'	CERT
	Ken Payne	'The Eye'	HC
C26	John Berry ARPS	'Poplar Hawk Moth'	CERT
A/A	John Round ARPS	'Pictures Galore'	CERT
DI. 1	Alan Crosskill ARPS	'Lt. Col. N.H. Cohen'	CERT
	Tom Ashcroft	'Highland Stag'	HC
	Tom Ashcroft	'Winter Walk'	HC
	Ron Boud	'Tulips on Canvas'	HC
DI. 2	John Long ARPS, APAGB	'At the Wailing Wall'	CERT

Slide Circles:

C23	Ken Payne	'The Eye'	CERT
C27	Ray Beaumont	'Lady in Red'	CERT
C28	Garraint James ARPS, AWPC	'Midnight Tree'	CERT
C31	Ian Whiston	'Hoverfly'	CERT
	Alan Wastell	'Evening Atmosphere'	HC
C32	Neil Humphries	'Clairvoyant'	CERT
	Neil Humphries	'Emperor Moth'	HC
	Neil Humphries	'Spring Wood'	HC
	Virginia Jarosz	'Ash Tree-Buttermere'	HC
C33	Peter Davidge LRPS	'Water Lilies'	CERT
C34	Dave Coombes LRPS	'Windswept'	CERT
C35	Rod Dixon	'Mefka'	CERT
C36	Martin Addison FRPS	Tulip Fantasy'	CERT
	Brian Most FRPS	'Autumn'	HC
NH1	Ken Linnard FRPS, LBIPP	'Female Stonechat'	CERT
	Adrian Langdon ARPS	Nesting Shag'	HC
NH2	Kath Bull ARPS, AFIAP, DPAGB	'Swallow Prominent' (Pheosia Tremula)	CERT
	Michael Shirley ARPS, DPAGB	'Ammonite'	HC
	Philip Mugridge	'Snowey Egret' (Egretta Thula)	HC
	Kath Bull ARPS, AFIAP, DPAGB	'Pine Weevil' (Hylobius Abeitus)	HC
J. Butler ARPS, DPAGB			
R. Boud		Competition Secretaries	

MEET THE WINNERS

The Leighton Herdson (Print) Trophy & Plaque

My interest in photography began way back in 1959 when I purchased a second hand medium format camera from the local pawnshop. It was one of those thin backed ones where you pulled the bellows out and sitting on top of the lens was the pentaprism for viewing, a little crude but it did work. I'm not sure what it was called but I had a lot of fun with it and it got me started. It was when developing my contacts, from that camera, in my mum's kitchen on some old Army surplus paper (a bit like resin coated paper of today) that the magic of those pictures appearing from nothing really got me hooked. From the age of 16 to 21 I didn't do a lot of photography, having other hobbies such as fishing, cycling and girls! I suppose in the back of my mind it was still there because on joining the Merchant Navy at 21 I bought my first real S.L.R. a Pentax Spotmatic with 50mm Takuma lens in Singapore, and soon got back into the swing of things. The first year saw me taking lots of slides on Kodachrome 64; I used to send them off in the post to the next port so they would be waiting for me when we arrived. It was during the second year at sea that I started developing and processing black and white again. One of the old ironing rooms had become vacant in the crews quarters, so this gave me the opportunity to use it as a darkroom. While on shore leave one time I bought all the gear needed to make a darkroom and during the remaining two years at sea managed to take lots of portraits of the crew to send home to their loved ones, charging only a small fee to recover my costs. I left the sea in 1968 after having met a girl, her father managed to get me a job at Kodak in Harrow making films, my job was helping to make the emulsion for coating onto film. It was very interesting and gave me a lot of insight into what film emulsion was all about. One year on found me on my way to another job with Camera Press at Russell Sq. WC.1. I originally wanted to



take photographs for them but had to settle for printing in black and white. In a way I didn't really mind as I was still at the heart of photography, printing from the negatives of famous photographers such as Lord Snowdon, Lord Lichfield, Karsh of Ottawa and Cecil Beaton, some of whose negatives I might add were dreadful. I stayed with Camera Press for three years and learned all the tricks of the trade for which I am indebted to Peter Miles the manager. In 1972 I left to become a London cab driver, but I hadn't left photography, my darkroom was now at home and to this present day I have taken many pictures, changing cameras as if there was no tomorrow. I joined Circle 22 of UPP in November 1996 and have enjoyed every minute of it. Commenting on member's work and contributing to the notebook really is a great enjoyment for me. I have since joined Circle 23 and am in the process of signing up for a DI Group.

I love the whole concept of UPP and hope to stay with them for a great many years to come.

Ken Payne - Circles 22 and 23.



Hillscourt Conference Centre is situated in the beautiful wooded Lickey Hills and is within 2 miles of the M42 and M5 motorways.



- 58 en suite bedrooms.
- Pleasant seminar rooms.
- Facilities for people with disabilities.
- Weddings/celebration parties welcome.
- Open all year.
- Day conferences up to 200.
- Extensive gardens and grounds.
- Photocopying, telephone and fax available.
- First-class food.

Hillscourt provides excellent value for money, has its own licensed bar and large car park.

IDEAL VENUE FOR CIRCLE RALLIES

Hillscourt Conference Centre

Rose Hill, Rednal, Birmingham, B45 8RS.

Telephone: (0121)-457 8370 Fax: (0121)-457 8521

MEET THE WINNERS

The Leighton Herdson (Slide) Trophy & Plaque & The Glen Vase (Natural History) & Plaque

Circle 32 has done rather well this year, winning both the Gold Star Circle award (Slides) and a couple of individual awards too. I understand that it's the first time that both the Leighton Herdson Trophy and the Glen Vase have been awarded to the same person, it all comes down to the judges choice, we all get lucky sometimes!

Clairvoyant started with a club model evening when we talked the model into a black dress, large earrings and a headscarf with a sparkle effect. Someone had found an old spherical light fitting which we asked her to gaze into in a suitably knowing way. Shot against a black background it gave plenty of scope for adding other elements later in the slide copier. I use Ektachrome 5071-copy film and always copy direct from the slide, rather than the projection method. The main problem in creating multiple exposure pictures in this way is fitting the various parts in the right place. I use a camera with a removable prism and place a small piece of cellophane on the viewing screen. Each of the elements of the picture can then be traced round with a fine felt tip pen, and when the prism is refitted can be seen clearly in the viewfinder. In this case the other elements were a multiple exposure of moving clouds with coloured filters, the view down the stair well of a large hotel and a texture effect, these were exposed onto the film one at a time.

Alas she posses no mystic powers or she could

have warned me to listen to the large man with the silver trophy, it really does fall off its base incredibly easy, but I suppose that it's more entertaining for the audience.

I was rather hoping that someone would think it was produced by the 'new fangled' digital imaging technique so that I could confess to being an 'Electronic Luddite with a fear of mice!' Ah well perhaps one day, with a little more brain-washing from my friends in Circle 32 and a Nikon Coolscan.....

The Emperor Moth is the only British Silkmoth, I bought several cocoons from a butterfly farm especially for the picture. The cocoons have a narrow neck protected by stiff silk outward pointing hairs that the emerging moth can easily push aside but gives protection from predators while it's changing into something more appealing. In this case the male is more attractively marked than the female, she compensates by having a powerful natural scent which attracts males from up to five miles! Fortunately there were no females about at the time so he was quite content sitting there hopefully sniffing the air, and was easy to photograph using daylight Kodachrome 25 and a micro Nikor lens.

My photography this year has been more nature than creative for a change, it's always a challenge to find something new for the Circle 32 box.

Neil Humphries - Circle 32

whether we like it or not, and getting better by the day, there is a place for 'true' photography to exist alongside, and will do so for the foreseeable future. It will see my lifetime out. As a parting thought, what is the connection between a Foxglove and a Digital? Answer: From a Foxglove one can extract Digitalis - a poison. Don't let Digital Imaging poison photography.

MEET THE WINNERS

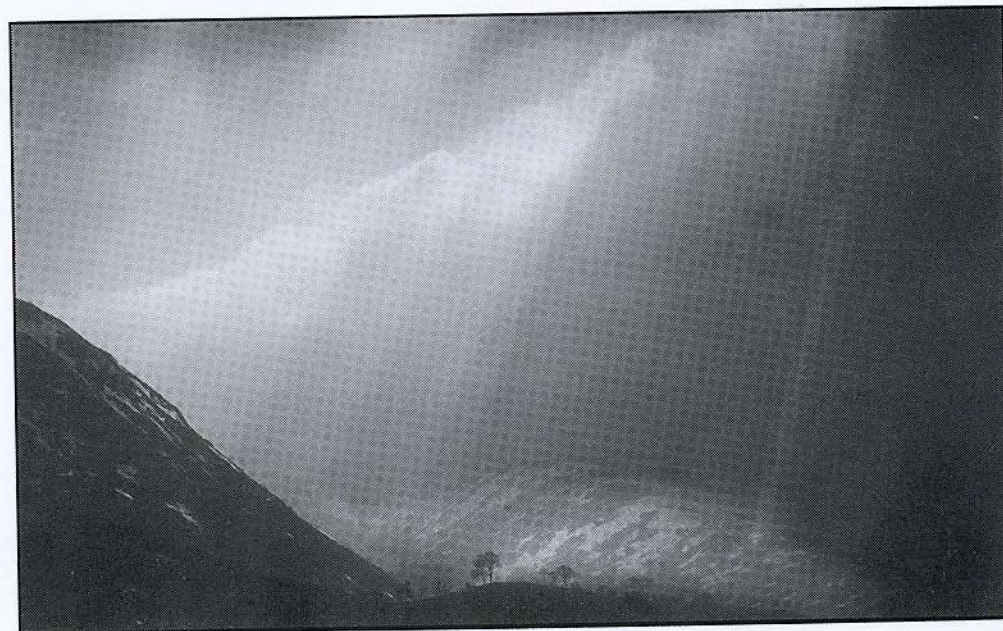
Roland Jonas Landscape Trophy & Plaque

Next year it will be 20 years since I first joined UPP (Circle 8) after meeting a remarkable Fred James (former Secretary) at a weekend course in Rydal Hall. 5 Years later I became a member of C11 also. Though I am now only in C11, the attraction and friendship of UPP remains as strong as ever. It was therefor a special delight to hear that I had won the Roland Jonas Landscape Trophy, my first major award since joining.

As I featured in the Profile series in the Spring 1996 edition I will concentrate upon my winning photograph - 'Brief Break'. I had just completed a lecture tour of the Dundee area and was on my way to Aberdeen to be one of the selectors at the Bon-A- Slide Exhibition in 1996.

On a typical Scottish day in early March - gale force winds, snowing, poor light etc, I was travelling along the A93 towards Aberdeen. Looking in the rear view mirror I saw the few shafts of light in the sky. Was it worth stopping in such conditions? Yes of course! It's always the best policy, rather than wonder afterwards. I jumped out of the car with the Nikon 801, Sigma 70-300mm zoom, XP2 film and tripod. Five rapid exposures and the light had gone, complicated to print yes, but well worth all the effort. The moral is of course, to keep on taking the pictures whatever the conditions, equipment or film, it brings some lovely surprises and has worked for me on several occasions. Good luck to everyone.

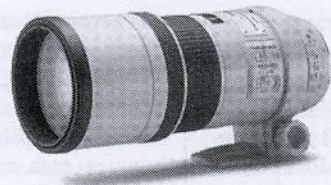
Arnold Hubbard FRPS, EFIAP, APAGB



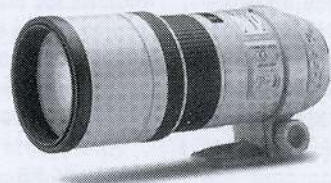
'Break' by Arnold Hubbard FRPS, EFIAP

ID11 is dead, long live ID11
Continued from page 4

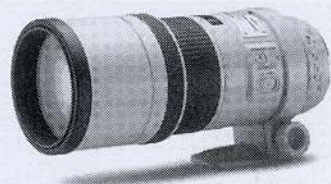
Indeed, if my livelihood depended on it I would probably use it willingly, but for competitions where there is no financial gain, only a bit of pride and prestige if one wins. I think that Digital Imaging should remain separate, let us remain honest with ourselves. However, now digital is with us



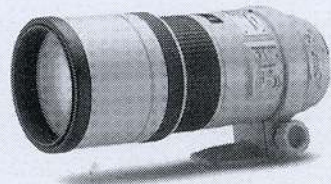
The world's only 300mm I.S. lens for 35 mm SLR cameras.



The world's only 300mm I.S. lens for Advanced Photo System SLR cameras.



The world's only 300mm I.S. lens for digital SLR cameras.



The world's only 300mm I.S. lens for video cameras.

ANY SIMILARITY IS PURELY INTENTIONAL.

The world of professional photography is fast becoming an extremely confusing place.

New formats (digital, Advanced Photo System, even video) are gaining ground. So should you be heading for the nearest council tip with all your existing gear?

It depends. Canon EOS users have a built-in advantage over everyone else. Namely, compatibility with the future.

For instance: the unique, Image-Stabilised 300mm f/4.0L USM shown here is one of 52 state-of-the-art Canon EF lenses.

Every one of them works perfectly with all our 35mm EOS

cameras. (Including new bodies yet to be announced, and old ones going back as far as 1987.)

The same EF lenses are also compatible with our new EOSIX Advanced Photo System camera.

And with our EOS DCS1 and EOS DCS3 digital cameras. And even with some Canon video cameras.

So whatever format you might be using, now or in the foreseeable future, with Canon you won't have to start all over again.

That's where any similarity between a Canon system and anyone else's, ends.

Canon
YOU AND CREATIVE CAN

For further information on Canon Professional Services call 01869 331 741, or our Freephone Inquiries line on 0800 616 417.

Dr Syntax's Tour in search of the Picturesque -

the beginnings of DI? By Onlooker

Those of you of a more literary calling will no doubt be aware of the good Dr Syntax and his travels with his horse Grizzle and as they wandered around he observes the landscape with an eye to improving what he saw. For the good doctor the beauty of the countryside was not good enough for him and he had this urge to change things to more suit his expectations of perfection. This was the eighteenth century so those of you who regard DI as something new will be surprised to note the way Syntax went about the business of changing the view to his requirement. Imagine him therefore with his horse on a moor somewhere and coming across an old guidepost:

..... But, as my time shall not be lost,
I'll make a drawing of the Post;
And, tho 'a flimsy taste may flout it,
There's something picturesque about it;
'Tis rude and rough, without a gloss,
And is well cover'd with moss;
And I've a fight - (who dares deny it?)
To place yon group of asses by it.
Aye this will do: and now I'm thinking,
That self-same pond where Grizzle's drinking,
If hither brought 'twould better seem,
And faith I'll turn it to a stream:
I'll make this flat a shaggy ridge,
And o'er the water throw a bridge:
I'll do as other sketchers do -
Put any thing into the view;
And any object recollect,
To add a grace, and give effect.

Thus, though from truth I haply err,
The scene preserves its character.
What man of taste my right will doubt,
To put things in or leave them out?
'Tis more than fight, it is a duty,
If we consider landscape beauty: -
He Ne'er will, as an artist shine,
Who copies Nature line by line:
Who'er from Nature takes a view,
Must copy and improve it too.
To heighten ev'ry work of art,
Fancy should take an active part:
Thus I (which few I think can boast)
Have made a landscape of a Post.

Sorry folks, but you do see what I'm getting at, don't you?

THE HISTORY OF U.P.P.

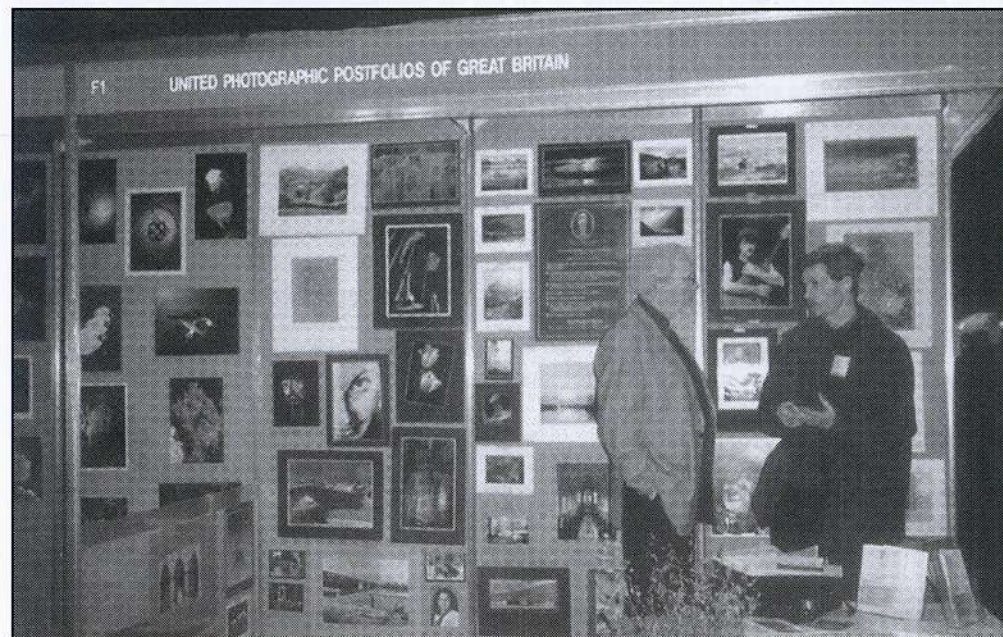
Researched and published by Brian Hirschfield ARPS

This is a most unique and comprehensive account of our club, from its very unusual and modest beginnings to the present day. Provides excellent reading and well worth the £4.50 cost. No member should be without a copy. If interested please send cheque/PO to:

The Hon, Treasurer - Francis Ouvry LRPS
17 Tebourba Drive, Alverstoke, Gosport, Hants PO12 2NT
Tel: 01705-580636



UPP members and the two judges-taken after the judging of the prints and slide competition judging.
Back row: Ron Boud, Nick Bodle, John Bullen, John Butler. Front row: John Wigmore FRPS, APAGB,
Len Holman (President) Peter Upton FRPS, FIFP, MPAGB, EFIAP, BPE4*



UPP stand at Photo Action 98

GEOFF'S BY-LINE

Jottings from a circle notebook

I have been suffering for the last week or so with the first cold that I have caught for a long time. I have therefor been feeling sorry for myself, so you may like to take that into account when reading the remainder of this epistle.

I have noticed that during the past few months comments being made about member's prints are tending towards the **critical** rather than the **helpful**. I have said before that I dislike the term 'Crits', as it naturally steers you along a **critical comment path**.

Us mortals at the lower end of the score sheet, are looking for help to improve our photography rather than pure criticism to make us wonder why we bother at all.

To make constructive comments that can be usefully employed when next photographing or printing a similar subject is very useful. When you make your comments please imagine yourself standing in the shoes of the photographer as he/she is about to press the shutter. This should avoid making comments such as:

"You should have used a slower film". A fair enough comment if the camera is unloaded and the choice can be made - otherwise you should go on to advise how to reload the unused part of a 120 roll film for the next shot requiring a faster film. We don't all possess interchangeable backs - or am I the odd one out **again**?

"Overexpose and underdevelop". A classic comment to a photographer using a 5x4 sheet film camera, but not worth a light to somebody using 35mm or 120 - what happens to the remainder of the shots?

The ditto factor. There was a time when the comments were varied depending on the knowledge of the comment maker, and of their true opinions. The 'I agree with so and so....' Or the repeated criticism of one aspect of the print all the way down the crit sheet is not helpful either.

It is relatively easy to find some criticism on all but the very best prints, but there must nearly always be at least one good point, even for the most mediocre print. How about trying to be the first one to find and praise that one good point, now there's a challenge! I think that you will find your appraisal of the print not only more rewarding for yourself, but it will be more interesting and informative to others. You will quite regularly find a print receiving maximum and also minimum marks, how can this be? How can a print of such quality receive such a low point from another worker - just who is right? **It is surely fair to regularly compare the marks that you award with the average marks of the others to see whether or not you are in line with the others**, or is sometimes the case that you are the only person in step!

We are all in UPP to further our love of photography and hopefully improve our personal standards. I have been enjoying photography long enough now to print what I like, come what may. My prints can - and are criticised up hill and down dale, however at the end of the day I rarely learn from the experience. If no member of the circle achieves any benefit then the whole process is a waste of time and money. I hope that I am wrong... Ok I'm off me soapbox now!

I guess that we all go through this feeling from time to time, its called FUWMPS - 'fed up with my photography syndrome! Why do you think that UPP presents you with a fancy certificate after 25 years service? Believe me, you've earned it! While I agree with a lot that Geoff has written, commenting and voting on the prints is just one very small part of being a member of a circle, you get to make some very good friends, see some excellent work from your fellow members, and most of all belong to UPP with an even wider group of friends. The fact that Geoff and I have met and become friends is living proof of that, just think of the memorable weekend rallies and AGM's where we've met and had fun.

Ed.

The MORCO Price List

contains everything for the dedicated darkroom user and enthusiastic photographer

Agfa Film, Paper & Chemicals
B&W Filters
Beattie Focusing Screens
Bencher Copying Stands
Champion Chemicals
Colorama Backgrounds
Colour Star Analysers
DevAppa Film & Paper Dryers
Fuji Film & Paper
Gandolfi Large Format Cameras
Hensel Studio Electronic Flash Systems
Hoya Filters
Ilford Film, Paper & Chemicals
Kodak Film, Paper & Chemicals
Kenro Storage & Presentation Products
Lastolite Studio Products
Linhof Large Format Cameras
Metz Electronic Flash
Micromega Focusing Magnifiers
Morco Camera & Studio Accessories
Nova Processors & Washers
Omega Enlargers & Accessories
Photo-Therm Automatic Film Processors
Polaroid Film & Cameras
Polyform Film & Paper Processors
Panodia Storage & Presentation Products
Rodenstock Lenses
Schneider Lenses
Thermaphot Print Processors
Tetenal Paper, Chemicals & Digital
V-PAN 6x17cm Panoramic Camera

and much, much more....

To find out more about Morco and obtain your free copy of The MORCO Price List, clip the coupon or call us today.

Whatever your needs, you need to be talking to MORCO



Morco Limited

20 Oak Tree Business Park, Mansfield,
Nottinghamshire, NG18 3HQ

Telephone: 01623-422828

Fax: 01623-422818

Prices and offers correct at 1-10-97 but subject to change.

Film

Amazing prices! Please call for list

Remember....

We **guarantee** to offer the lowest prices on all Tetenal products. If you find lower prices anywhere in the UK, we will undercut them.

Unbeatable Service

Orders received today are despatched today - for delivery tomorrow!*

* Subject to stock availability. Overnight delivery Monday-Friday. UK mainland.

Panasonic Batteries - examples (inc.VAT.)

2CR5	£4.94
CRP2P	£5.29
CR123A	£4.11
LR6 (MN1500) pack of 4	£2.12
LR14 (MN1400) pack of 2	£2.47
4SR44 (PX28)	£4.70
Post & packing per order	£1.18

Mastercard/Visa/Switch/AmEx. Welcome

Please use BLOCK CAPITALS - Thank You.

Name.....

Address.....

Postcode.....

COMPUTER PRINTS DON'T KILL RABBITS!

E.R. Meek – Circles 4, 22, and 34.

I do not confess to being an expert photographer merely one who enjoys it. I bought my first camera 65 years ago and have been in UPP propping up the bottom of circle tables for nearly 40 years. From 1949 to 1971 I had no darkroom so it was all slides, since then I have been able to print again in B&W and colour. However, a recent move lost me my darkroom so I had to go to scanning slides onto computer and printing them by inkjet printer.

Whilst my prints are still only occasionally good they keep me going no worse than before. I find there are very great advantages in the system for we 'also rans' of photography. It needs no darkroom, and paper can be opened and cut up in daylight for tests. There are no chemicals to stain or whose smell upsets one's wife. No wet and dry sections, water to spill or prints to dry, no plumbing or buckets, only a 13-amp socket. Finally, it can all be done sitting down!

During the making you see the print never as a negative, but always as a positive, no guessing what the reverse colour will be. If the alterations you make are not to your liking you can wipe out the picture and it is still on disk in its original form. If it is only the last adjustment that is wrong, it can be cancelled (if using PhotoShop 5 you can wipe out any or all of the moves that you have made.) Spots can be erased on a highly magnified image, as can telephone wires, whilst I personally have no use for digital imagery it is useful to be able to remove any ugly features you missed when taking the shot. There is no need to print until your picture looks exactly right on screen.

With careful management, cost is no more than for traditional methods, which for us inefficient ones means much of our efforts are confined to the waste bin. If required, trial prints can be made on inkjet paper from Office World or Staples, a ream of 500 sheets is not expensive. Certainly use this for B&W to get the composition right, and use the same in greyscale for colour prints.

If not used sensibly colour cartridges can be expensive, but I do not use the colour until the image is right in monochrome. Then do a colour test, but not at full dots per inch on a quarter of an A4 glossy sheet. Unlike a conventional test print you get the whole image to inspect before using a full A3 sheet to print. You therefore spend £1.50 for one 16x12 sheet of glossy paper plus 15p for the test paper, moreover you save on coloured ink. I certainly used more paper when printing in the darkroom!

Once you have the image right exact copies can be made anytime afterwards. It has been suggested that prints produced by inkjet printers do not last, like all man made dyes no colour print stands a lot of sunlight. However, a fellow member has exposed a computer made colour print for a long time to light and has shown that it had hardly faded at all. The black ink should last every bit as long as a well-washed silver based print. If your print fades and is chemical you have to find your neg and start all over again to make a fresh copy. But a computer print will still be on disk in its final form and in a very short time you can have a precise copy print.

Equipment does cost money, but you probably have a computer already, and enlargers and cameras are not cheap either. No need to carry more than one camera, one will provide slides and both types of prints, which at my age is a Godsend. It may well be that many good photographers find none of these difficulties with traditional methods, they are welcome to make their exhibition prints in the usual way. However, a good photographer will do well whatever method he uses, you either have the seeing eye, or you do not, they don't come with the camera!

Please experts, do not drive us out with your scorn, remember Chiefs, you need Indians like us to make up numbers, they will not threaten unless they too have seeing eyes.

COLLEGE EXPERIENCE

By Skateboarder

I recently signed on for a two year HNC course in Photography and Digital Imaging at my local College of Art & Design. What better way to learn all about this 'new-fangled' photography, or so I thought! It also crossed my mind that I could possibly learn something of the younger students, such as how we could attract them into UPP.

My first shock came when I attended college for the induction course, students arriving on skateboards, many with rings and studs adorning different parts of their bodies, bare midriffs and torn jeans. In fairness though, some of the girls do look and dress like fashion models. It seems that very few of them are capable of standing for more than five minutes at a time, after that they sink to the floor – wherever they might be at the time, it's commonplace to have to step over bodies in the main hallways. Very few of them freely offer constructive comments but seem to have a ready supply of witty or sarcastic remarks, and they do not take kindly to any suggestions from the older students. My main grouse is that they all seem to suffer with a 'can't sit still' affliction, it's very annoying to sit next to someone whose leg is either jerking up and down the whole time, or the owner is constantly kicking your chair!

My second shock came when we were told that we had to study the 'Industrial Revolution', 'Semiology' and 'The History of Photography', surely nothing to do with DI? Names like William Morris and John Ruskin came up, along with details of the Bauhaus, however it all became very interesting. I went back to learning about Niepce, Daguerre, Fox Talbot and the different processes that they invented. These sessions we have to share with the Art & Design course which is made up of all youngsters. My own group is about 50/50, which brought about my third shock.

None of the younger element had any photographic experience, in fact one was heard to mutter "what's a 35mil camera?" When it came to computing the youngsters knew how

to play around with PC's but nothing serious, all this resulted in long discussions on how we were going to progress as a group. Everyone was required to have a knowledge of B&W photography so suddenly I came into my own, all those years of being the poor relation "who only did black and white" suddenly brought forth rewards!

The college has acquired quite a lot of equipment for the course, including, a 5x4 Sinar camera, 5x4 enlarger, 3 new Hasselblads, film and flatbed scanners, at least one A2 inkjet printer plus several A3 printers and one PC with 0.5Gb of RAM. The computer room has several Mac machines, which we are required to familiarise ourselves with.

The college is also doing an HND course, and I gather that like the HNC, it is one of only three colleges in the country doing such courses, so I consider myself very fortunate, and I must admit that it gets better as it progresses. Already we have done projects in small groups, which seems to bring people together and get the best out of them. I have done one or two essays and am in the process of my first photo assignment, great stuff but when you're a busy pensioner it's very difficult to fit everything in! Pity the poor tutors, having to deal with cynical old fogies like me, although it's always us 'old uns' that are ready and waiting for them at the start of each session, unlike some of the young students who roll up any time and don't seem to take the course seriously.

However, to those people who sit at home fed up and bored, I would recommend a course at college or night school, get yourself out, broaden your horizons and meet other people, even if they do wear rings in funny places.

Somewhere along the line we may start to understand them, we all know that looks can be misleading so we shouldn't judge on appearance only. At least they are attempting to learn something of use, be it only photography and digital imaging! My wife thinks that I should have signed this 'Victor Meldrew'!

LETTERS

Dear Sir,

I see from the Notes on the Council Meeting (6th June, 1998) that under the terms of the proposed new Constitution "**DI work will not be segregated for any purpose...**". I now understand from our respected President and Editor that the proposal will not in fact form part of the Constitution, but presumably will take the form of guidance from the Council. I would like to suggest a different approach.

DI, as photographers use it, is a method of manipulating photographs by non-photographic means. Such techniques have been with us since the earliest days of photography. At the very first meeting of the Photographic Society of London (now the Royal Photographic Society) on the 3rd of February 1853, the Vice-President Sir William Newton, read a paper entitled "Upon Photography in an Artistic View, and its relations to the Arts." In this he recommended the use of chemicals and inks to create clouds, and so make landscape photographs both more realistic and more artistic. During the next hundred years, many non-photographic methods of manipulating photographs were developed; some of these are still with us, perhaps the best-known being Bromoils, which involves brushing inks onto the emulsion - personally I love the things, and would hate to see them disappear from our exhibition walls.

DI falls squarely into the same class. The modern definition of a photograph, accepted (more or less) by both the RPS and the PAGB, is 'an image made by radiation of any wavelength using any means available'. The emphasis is on radiation as the active agent. For the purposes of the present article we can ignore all radiation outside the normal photographic ones of infrared, visible light, ultra-violet, and for convenience let us call this band of the Electro-magnetic spectrum 'light'. any manipulation which uses light is photographic in nature. Thus, at the taking stage, unusual lenses, screens

and filters; or, during enlargement, dodging and burning-in; or second exposures to produce so-called solarisations; multiple exposures; or any use of artificial light - all these and many more are photographic manipulations in the purest sense. But DI is quite different; manipulations are carried out not by light but by processes within a computer. It seems to me that this is the real reason why DI bothers people so much. It is not so much the way the original photographic image is treated, you can digitise a light image and print it out on a non-photographic printer, and the result is still a photograph. But start to manipulate it in the computer to any substantial extent - and the number of possible manipulations in an application like PhotoShop are literally endless, and the image rapidly ceases to be purely photographic. It becomes a mixture of image-making techniques, it is photography with a non-photographic element added. It has become 'Photography Plus', and should, I urge, be put into a separate category, along with Bromoils and all the other non-photographic manipulations available today. The simple designation 'P+' attached to the print or slide, and printed on entry forms and in catalogues, would reveal to the viewer the essential nature of the image on show. Of course it is up to the entrant to be honest, but has this not always been the case? In this respect today is no different from the past there is nothing meaner, or more demeaning, than to try to win by cheating.

There should be moderation in all things. It would be absurd to put a photograph in a different category because a few spots or scratches have been removed digitally, especially as touching-up is in any case normally done by applying inks or dyes, and is therefore itself a non-photographic procedure! On the other hand, wholly non-photographic images created with and in computers using painting or drawing applications (and also fractal programmes) should be banned from photographic exhibitions. Of course, all such

LETTERS

images can be photographed off a monitor, but the final print or slide is then simply a photographic record of a non-photographic event, exactly equivalent to photographing a painting, and belongs in our normal Record category.

We should never allow ourselves to forget that the essential nature of photography is imaging with light, and that the precise means we use to produce pictures 'by solar action', as Sir William Newton put it all those years ago, are not significant. In other words, we should not allow ourselves to be hung up on silver halide technology. Any method that comes to hand is valid, so long as the original image is made by light. For instance, we can now make exhibition quality prints using laser photocopiers, which allow considerable control by the user; these machines offer much cheaper prints, and may well grow in popularity with amateur photographers in the next few years. But for me, it is an error to refuse to recog-

nise that any non-photographic manipulation of the photographic image, whether DI, Bromoils, painting, etc, etc, pushes the picture into a different category: to rule that DI must not be segregated for any purpose would be a mistake. To be worthy of the name, a photographic exhibition cannot accept all images, only those made with light, or those (clearly marked) mixed media in which light has played the principle part. Of course, I have nothing against such multimedia images, I love them dearly, and will fight to the death to keep them in photographic events; but I am a **Photographer**, and I want to know if what I am looking at is not photography naked and unadorned, but has had makeup and costume added. And I believe many other photographers feel the same.

Yours Faithfully,
Sir George Pollock Hon. FRPS, EFIAP
Circle 24.

Hove

Camera Company Limited

"clearly better"

58 Western Road,

Hove,

East Sussex BN3 1JD

☐

Tel: (01273) 777576

Fax: (01273) 777176

☐

E-mail: leica@mistral.co.uk

MANUFACTURED BY SKILLED CRAFTSMEN.....IN **SOLMS**

SOLD BY DEDICATED ENTHUSIASTS IN OUR SHOP.....IN **HOVE**

PURCHASED BY OUR DISCERNING CUSTOMERS THROUGHOUT **THE WORLD!**



LEICA

ROUND IN CIRCLES

Circle 10: 1998 has been another good year for the circle, winning the 'Gold Star Circle' award for the second time in three years. This year's rally must rate amongst the best that we have held to date, more or less shared with Circle 11; ten members plus wives/partners attended. On behalf of our circle I would like to thank Christine and Paul Damen for their warm hospitality, it couldn't have been an easy task to feed all of C11 and half of C10 for lunch on Saturday, all at the same time! Our Saturday evening dinner was another excellent affair, with superb food accompanied by a small dance band to provide light exercise between courses. The circle trophies were presented later in the evening, this year's P.O.T.Y. going to Ken Breare, and the Hans Hoyer trophy also going to Ken, well done. During the annual circle meeting it was agreed unanimously not to accept digital imaging in the circle, this was a very reasoned and democratic decision by those attending the rally. This means that we are still a large monochrome only print circle. It was felt that we should continue the traditions of the circle and that any of us that wished to practise DI (as one or two already do) could join a DI or mixed circle.

The 'stroll' on the Sunday morning was certainly guaranteed to blow the cobwebs off after the Saturday night, but we made it up to the lighthouse, then down to the pier where the twin group photograph was expertly taken by Paul Damen, who even managed to squeeze himself into the picture. Later that evening Christine dashed over to present us with a finished print, how's that for efficiency! The afternoon was spent leisurely wandering around the gardens at Felbrigg House. Any circle wishing to hold a rally in the North Norfolk area couldn't do better for accommodation than the Manor House at Mundesley-on-Sea. We have recently lost three members, all from the Lancashire area, Baron Woods, Tom Richardson and Alistair Parker, we shall miss their entries in the NB.

Circle 11: The Circle's 15th annual rally was planned to be a re-union rally for past and present members. Having researched the files and memories of those who seem to have been in the circle forever. The hosts for this year's event Paul and Christine Damen sent out over 50 invitations. Inevitably some were returned 'No longer at this address', some past members, 3 to be precise wrote and said thanks for remembering them but they could not make it. Two ex members (one recently re-joining C11) made it. So 22 members, ex members and partners travelled to Paston on the North East Coast of Norfolk for probably their best ever rally.

We were joined on some of our outings by members of Circle 10 who were 'rallying' in the next village of Mundesley-on-Sea. A group photograph of all 41 plus dog was taken on Cromer Pier in a blustery easterly wind with waves crashing up through the walkway of the pier. Quite exhilarating!

Circle 11's highlight of the weekend was dinner at a local hotel with after dinner speaker Keith Skipper. Keith known as 'Mr Norfolk' is local born and bred, plus a staunch defender of the Norfolk brogue (dialect) and has his own stage show entitled 'Norfolk Squit'.

Although at times a little chilly, the weather was fair and sunny, many walks were enjoyed around the village of Paston the Norfolk Broads, Cromer Town, plus Felbrigg House and park. This is likely to be the last rally actually held at a member's home as we are all getting older Ah!. So it's off to pastures new, hopefully a large 'cheap' B&B abode that can cope with the joys of a Circle 11 rally.

P.S. What made this rally extra special was meeting other members of UPP i.e. Circle 10; we got on so well together. What a joyful experience it is belonging to UPP, even for us hangers-on. Can't wait for the AGM.

Christine Damen.

COMBINED CIRCLES 10 & 11 RALLY

And the dog came too!



UPP CIRCLES 10 & 11 GET TOGETHER AT CROMER, NORFOLK ON 3rd MAY 1998

Photograph by Paul Damen BA, ABIPP, ARPS,



The following report appeared in the North Norfolk News two days after this photograph was taken.

SMILE PLEASE: A much-photographed Cromer landmark hosted one of its biggest bebies of amateur snappers on Sunday. Two nation-wide groups of 'pen friend photographers' met at Cromer Pier during weekend rallies which brought 40 of them to the north of the county. They are all members of The United Photographic Postfolios, which splits into smaller 'circles' to swap prints and tips through the post. But they regularly hold rallies to meet, and put names to faces. Photographers from as far afield as Sussex and Warwickshire joined forces for a get-together at Cromer Pier, lighthouse, Bacton Cliffs and Felbrig Woods. One of the circles was hosted by Paston professional photographer Paul Damen and his wife Christine, who said the rally was mainly social,

ROUND IN CIRCLES

CIRCLE 19: Saturday 6th June saw Blakeney, North Norfolk invaded by members of Circle 19 who had descended on Brian and Hilda Singleton at their delightful home, Vine Cottage for the 10th Annual Rally. Most had journeyed a long way to attend this popular event, but as usual it was considered worthwhile, and a few people turned it into a mini holiday.

On arrival at Vine cottage, members were welcomed with cups of tea/coffee and various cakes, one of which, a delicious German cake was made by one of the wives. Pre-dinner drinks and canapés were served, after which members retired into the lounge when a threatening thunderstorm developed into a more serious event and rain followed. After the formalities of Circle business, and the presentation of the newly acquired Alan Pickersgill trophy., this year going to Circle Secretary Philip Antrobus, an excellent dinner was served. This was enlivened by wine generously donated by Gwilym Davies, who with his wife Jean could not be with us due to ill health. Everyone enjoyed the usual banter and camaraderie amongst different members, two in particular who were tossing backwards and forward the merits of Nikon as opposed to Canon cameras. All conducted with humour and no offence meant or taken. After dinner there was coffee in the lounge and lots of chatter until the end of the evening. Sunday morning dawned bright, so it was decided after meeting at the host's house, that members might like to walk through the garden along the coast path to Blakeney and out onto the marshes, to photograph a rather picturesque wreck. People then made their way back to Vine cottage for an excellent lunch, accompanied by more chattering and laughter. Reluctantly the party broke up in the late afternoon. The weekend was declared a resounding success, and many thanks go to Hilda and Brian for their hospitality.

The 11th Annual Rally will take place in Durham, hosted by Gisela and Walter Steiner on the 5th and 6th June 1999.

CIRCLE 33: Celebration Rally at 'Lakeland'. A long planned and eagerly awaited get-together to celebrate our 400th Folio setting off on its journey around Scotland, Wales and England proved to be a most successful and enjoyable meeting. Thanks must go to our two Lakeland members, Olga and Peter Davidge, who did so much to organise the event and arranged for our stay at the Prince of Wales Hotel at Grasmere – a venue our group would highly recommend. The excellent service, meals and facilities helped, in no small way to make the weekend a pleasure.

Unfortunately not all of our current sixteen members were able to attend. Those who did met up (pm) on Friday 17th April, warmly greeted by Olga and Peter who were waiting for our arrival. Such a delight to put reality to those we knew only from their pictures and words! After a superb dinner the rest of the evening was spent, as the song goes "Getting to know you, getting to know all about you". The weather was extremely kind, especially during the earlier part of Saturday, which after a dawn walk by a few, a hearty breakfast was enjoyed by all. We then spent time touring, sightseeing and photo hunting along Derwentwater, where the most beautiful mirrored reflections set the cameras clicking! On to Ashness Bridge, Watendlath, Honister Pass, Buttermere, Crummock Water and Keswick. A relaxing and enjoyable evening followed when members showed a selection of their slides and prints.

Rather poor visibility on the Sunday did not stop the enjoyment of seeing the scenery, - and imagining how magnificent it would look in the right lighting! In spite of that, several rolls of film were exposed even though a percentage was expected to be stored away in the 'memory bank'. Travels took the group via Elterwater, Little Langdale, Blea Tarn, Great Langdale, ending at Loughbrigg Tarn where we said our goodbyes, vowing "we must do this again", and parted company with a quick dash to our cars as the rain finally made its presence felt.



Circle 19 Rally



Circle 33 Rally:
Graham Eardley, John Biggam, Olga Davidge, Nick Jenkins,
Ieuan Llewelyn, Philippa Wood, Beth Forbes
Front Row: Lavina Molnar, Peter Davidge, Philip Forbes

Letters

Dear Sir,
Following the publication of my 'Profile' in the 1998 Spring edition of The Little Man, may I thank the many people who telephoned me with suggestions of where I could obtain past editions of Photograms and Photography Year books, my collection is now considerably larger!

May I also thank Gwilym Davies FRPS, whom I undpardonably forgot to credit for taking my picture for the article, whilst he didn't quite achieve the result of making a silk purse out of a sow's ear - he came considerably closer than my own feeble efforts.

Yours Faithfully Ken Breare FRPS, EFIAP

Editor's Appeal:

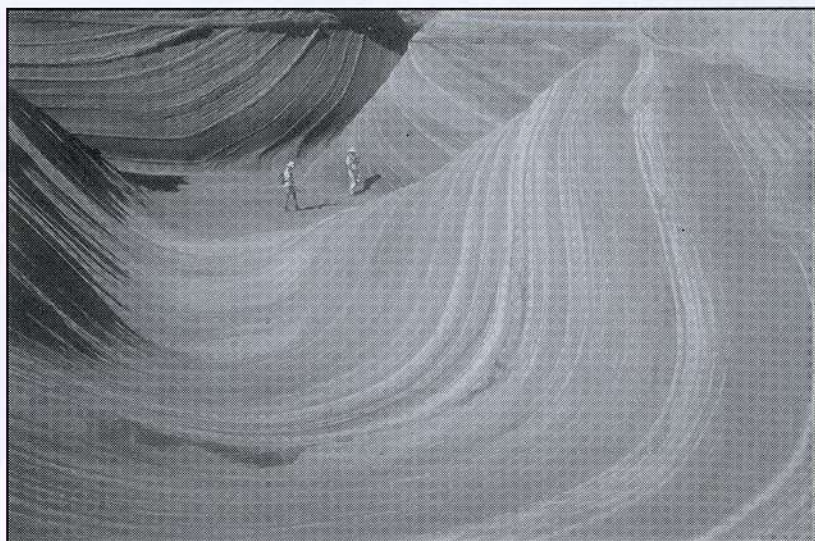
Despite all the normal material from the AGM, this edition is rather smaller than of late, articles received this time were rather thin on the ground. It would be nice to receive more letters from you the members, airing your views - politely please! Use the magazine as you might the circle notebook. Give us your thoughts and ideas on the AGM, your circle or UPP in general. Pass on useful information to

the rest of us, some of us do need it! The Little Man relies heavily on contributions from its readers, such as pictures, articles and letters, so how about it. Tell us about any interesting outings or workshops, who said what in the notebook, as long as its clean and interesting.

It was obvious from looking at the prints and slides at the AGM that we have a lot of talented photographers in UPP, could we not have some of their expertise passed on, could we for instance, have reviews of the latest equipment and materials. Even little snippets of information are useful and can be slotted into the magazine somewhere, written in minutes they could be very helpful to others, remember, we were founded to exchange pictures and knowledge. There are quality pictures in abundance in every box that goes out, presumably there is useful information too, so let's share it with the whole membership.

Please don't let me flounder, keep me well supplied with material, in return I will give you a magazine worthy of United Photographic Postfolios, the operative word being **united!**

Len Holman



'Best Small Print' - 'In the Waves of Rock' by Colin Westgate FRPS, MFIAP, APAGB

2014 NEW MEMBERS

DI.1	MRS D.J. CANHAM 38 Highdale Avenue, Clevedon, North Somerset BS21 7LT.	01275-341798
NHCC2	D.L. HANDS ARPS 4 Roopers, Speldhurst, Kent TN3 0QL.	01892-863563
C8	H. HOLDER DPAGB, APAGB 8 Station Road, Coxhoe, Durham DH6 4AT.	0191-377-0535
C8	K. SAUNDERS 1 Marlow Drive, Iriam, Lancashire M44 6LR.	0161-288-5645
C18	P.R.SAUNDERS Napier Terrace, Mutley, Plymouth, Devon PL4 6ER.	01752-252066
C33	G.P. GREEN 4 Hafod Las, Pencoed, Bridgend CF35 5NB.	01656-860503
C4	E.C. SHEPHERD LRPS 28 Wimblewood Close, West Cross, Swansea, West Glamorgan SA3 5LQ.	01792-518386

Fotospeed

Palette toner Kit

NEW

An endless array of colours from a single kit through **traditional toning** where silver in the print is directly replaced with another metallic compound. The kit comprises: two yellow toners, red toner, blue toner, intensifier and activator. Being primary colours, through split toning techniques one can obtain an array of colours and hues either subtle or vibrant and additionally with the use of salt, fixer and developer the images can easily be manipulated to produce whacky effects if wanted.

Works on all B&W papers both RC and FB.

A kaleidoscope of colours from a single kit

New! - Raw chemical price list available, phone to get one

Fotospeed, Fiveways House, Rudloe, Corsham, WILTS SN13 9RG
Tel: 01225 810596 Fax: 01225 811801 e-mail: Fotospeed_UK@compuserve.com

MERITORIOUS & LONG SERVICE AWARDS

John Butler ARPS, DPAGB	Meritorious Award - 10 Years on Council
Ken Breare FRPS, EFIAP	Long Service Award - 25 Years
Roy King FRPS	Long Service Award - 25 Years
D. Larkin EFIAP	Long Service Award - 25 Years
Rob Lloyd FRPS	Long Service Award - 25 Years
Ray Taylor	Long Service Award - 25 Years

Congratulations to all of the above names, 10 years service on Council and 25 years as a member is no mean feat. It shows a dedication that many societies would be envious of, UPP is no less proud of our long serving members. We hope that you will stay with us another 25 years or so.



John Butler ARPS, DPAGB receives his Meritorious Award from the President

CIRCLE SECRETARIES

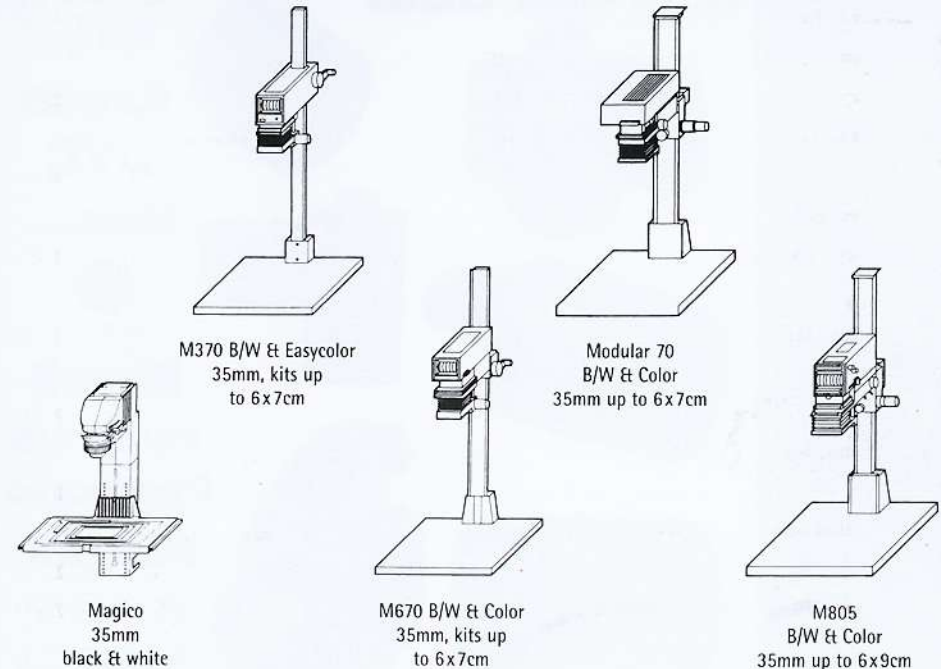
*Small Print: ** Large Print: ***Colour Slide: ****Digital Image

**C2/25	A.F. ELLIOTT 14 Ewden Road, Wombwell, Barnsley S. Yorks S73 0RG.	01226-211829
**C3	F. SEALE 94 Hawthorne Grove, Combe Down, Bath, Avon BA2 5QG.	01225-835017
**C4	P.J. DAVIES Chapel House, Oxwich Green, Gower, West Glamorgan SA3 1LU.	01792-391033
**C6	C. SNELSON 'Joan Lear', Middlesmoor, Pateley Bridge, N. Yorkshire HG3 5ST.	01423-755691
*C7	A.H. GREENSLADE 6 Lullington Close, Seaford, East Sussex BN25 4JH.	01323-890539
**C8	D.S. MASLEN CPAGB, BPE 1* 107 Oxstalls Way, Longlevens, Gloucester GL2 9JU.	01452-524171
*C9	R. BEAUMONT 16 Ninian Street, Treherbert, Y Rhondda, Mid-Glamorgan CF42 5RD.	01443-771815
**C10	J. BUTLER ARPS, DPAGB 26 Green Way, Tunbridge Wells, Kent TN2 3HZ.	01892-525902
**C11	R. POYNTER 232 Limes Avenue, Chigwell, Essex IG7 5LZ.	0181-501-1497
**C12	MRS I. J. ROOKER ARPS, DPAGB APAGB 10 Yardley Grove, West Wood Grange, Cramlington, Northumberland NE23 9TW.	01670-713833
**C14	P. A. BLOW 39 Cogdeane Road, West Canford Heath, Poole, Dorset BH17 9AS. (e-mail pabloid@bournemouth-net.co.uk).	01202-603279
*C17	H. C. THOMPSON 2 Ellesmere Rise, Grimbsby, N. E. Lincolnshire DN34 5PE.	01472-313349
**C18	B. W. SANDERSON FRPS 36 Ruskin Court, Elthorne Way, Green Park, Newport Pagnell, Bucks MK16 0JL.	01908-610443
**C19	P. M. ANTROBUS FRPS 2 Grain Mill House, 'The Maltings', Lillington Avenue, Leamington Spa CV32 5FF.	01926-334228
**C20	A. J. POTTER ARPS 4 Gilgarran Park, Distington, Workington, Cumbria CA14 4RA.	01946-830130
*C21	B. A. HIRSCHFELD ARPS 75 Wheateroff Grove, Rainham, Gillingham, Kent ME8 9JE	01634-387163
**C22	J. H. GRAINGER ARPS 9 Fairway, Hopton, Mirfield, W. Yorks WF14 8PY.	01924-497291
***C23	M. P. KNOWLES BPE 1* 218 Brownedge Road, Bamber Bridge, Preston, Lancs PR5 6UX.	01772-321988
***C24	M. ADDISON FRPS 7 Bankside Close, Worcester, Worcs WR3 7BG.	01905-458537
**C26	P. M. ANTROBUS FRPS 2 Grain Mill House, 'The Maltings', Lillington Avenue, Leamington Spa CV32 5FF	01926-334228
**C27	R. BEAUMONT 16 Ninian Street, Treherbert, Y Rhondda, Mid-Glamorgan CF42 5RD.	01443-771815
***C28	J. W. BULLEN 13 Luard Court, Warblington, Havant, Hants PO9 2TN.	01705-476978
*C29	B. A. HIRSCHFELD ARPS 75 Wheateroff Grove, Rainham, Gillingham, Kent ME8 9JE	01634-387163
***C31	C. S. JOHNSON 7 Wood Road, Tettenhall Wood, Wolverhampton WV6 8NG.	01902-753182
***C32	F.W. HEARNE APAGB, 74 Berkshire Road, Hackney Wick, London E9 5LU.	0181-986-3502
***C33	J. S. BIGGAM 'Femilea' 17 Sterling Street, Tillicoultry, Clackmananshire FK13 6EA.	01259-750352
***C34	Dr P. A. N. WAINWRIGHT A,FIAP 5 Spring Pool, Winstanley, Wigan, Lancs WN3 6DE.	01942-222554
***C35	A.H. GREENSLADE 6 Lullington Close, Seaford, East Sussex BN25 4JH.	01323-890539
***C36	I. W. PLATT FRPS, ESFIAP, M,FIAP, APAGB, 'The Captains Cabin', 120 All Saints Street, Hastings East Sussex TN34 3BG	01424-420812
**A/A	P. A. BLOW 39 Cogdeane Road, West Canford Heath, Poole, Dorset BH17 9AS. (e-mail pabloid@bournemouth-net.co.uk).	01202-603279
NHCC1 ***	G. T. JAMES ARPS 21 Harlech Court, Curlew Close, Whitchurch, Cardiff, S. Glamorgan CF4 1BP.	01222-610279
NHCC2 ***	MRS K. BULL ARPS, DPAGB, AFIAP 'Segsbury', St John's Road, Crowborough, E. Sussex TN6 1RT.	01892-663751
**** DI 1	Mrs L. Boud 'Barnet', Cuttinglye Road, Crawley Down, West Sussex RH10 4LR.	01342-717318
**** DI 2	B. DAVIS LRPS, 1 New Road, Wingerworth, Chesterfield, Derbyshire S42 6TB.	01246-275433

COUNCIL MEMBERS 1998-99

President.	L.A. HOLMAN , 14 Littlecoates Road, Grimsby, N. E. Lincolnshire DN34 4LY.	01472-353453
Vice Presidents.	J.W. BULLEN , 13 Luard Court, Warblington, Hants PO9 2TN.	01705-476978
	B.A. HIRSCHFIELD ARPS , 75 Wheatcroft Way, Rainham, Gillingham, Kent ME8 9JE.	01634-387163
Immediate	A.T.E. HOMES APAGB , 22 Wycherley Crescent, Barnet, Herts EN5 1AR.	0181-440-3433
Past-President.		
Hon. Gen	W.B. EVANS FRPS, APAGB , 18 Buttermere Close, Cockermouth, Cumbria CA13 9JJ.	01900-822479
Secretary.		
Hon Treasurer.	F.A.H. OUVRY LRPS , 17 Tebourba Drive, Alverstoke, Gosport, Hants PO12 2NT	01705-580636
Membership & Folio Secretary.	S. BERG ARPS, APAGB , 68 Mowbray Road, Edgware, Middlesex HA8 8JH.	0181-958-9555
Editor - 'The Little Man'.	L.A. HOLMAN , 14 Littlecoates Road, Grimsby, N. E. Lincolnshire DN34 4LY.	01472-353453
Publicity	P.J. DAVIES , Chapel House, Oxwich Green, Gower, West Glamorgan SA3 1LU.	01792-391033
Secretary.		
Competition Sec 'Slides'.	R.E. BOUD , 'Barnjet', Cuttinglye Road, Crawley Down, West Sussex RH10 4LR.	01342-717318
Competition Sec 'Prints'.	J. BUTLER ARPS, DPAGB 26 Green Way, Tunbridge Wells, Kent TN2 3HZ.	01892-525902
Stationary Officer	B. DAVIS LRPS , 1 New Road, Wingerworth, Chesterfield, Derbyshire S42 6TB.	01246-275433
Circle Secre- taries	MRS L.J. ROOKER ARPS, DPAGB APAGB 10 Yardley Grove, West Wood Grange, Cramlington, Northumberland NE23 9TW.	01670-713833
Representatives.	P.A. BLOW 39 Cogdeane Road, Canford Heath, Poole, Dorset BH1 9AS. (e-mail pabloid@bournemouth-net.co.uk).	01202-603279
Ordinary Members	MRS A. WINTER ARPS , 110 Jacketts Field, Abbots Langley, Herts WD5 0EN.	01923-261373
Representatives.	R. BENNETT ARPS , 43 Riverside Road, Newark, Notts NG24 4RJ.	01636-701635

The United Durst Team



Durst's award winning range of high quality enlargers provides the widest choice for the enthusiast.

From the remarkable Magico, designed to take up the least amount of space, to the M805, a professional 6x9cm colour or black and white enlarger with an economical price tag, there is an enlarger that exactly matches your requirements and pocket.

For more information on the whole range of Durst enlargers, contact us today.

durst

Durst (UK) Ltd.
Longmead Industrial Estate,
Epsom, Surrey
KT19 9AR England
Tel: 01372 726262
Fax: 01372 740761.